

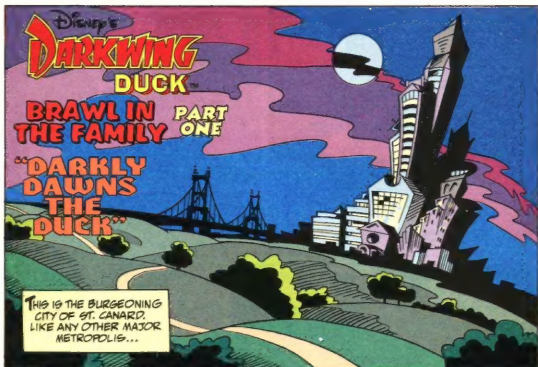
A DISNEY COMICS LIMITED SERIES



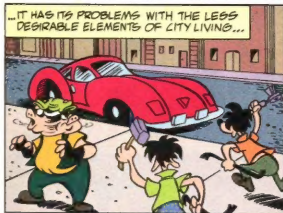
1 of 4 \$1.50 US
NOV \$1.95 CAN

Disney's
**DARKWING
DUCK**

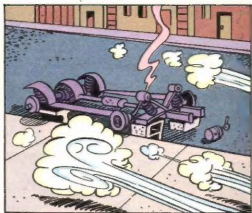




THIS IS THE BURGEONING CITY OF ST. CANARD. LIKE ANY OTHER MAJOR METROPOLIS...

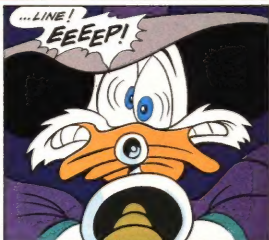
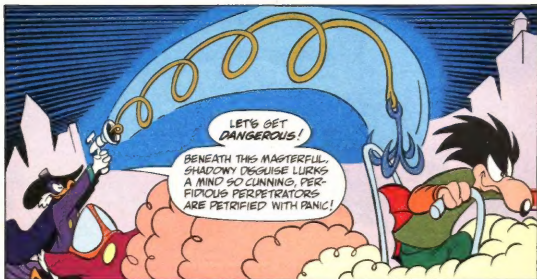


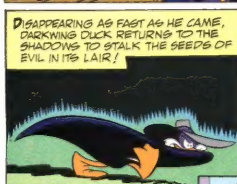
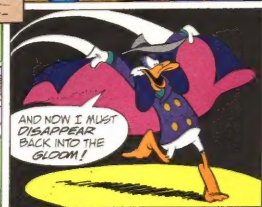
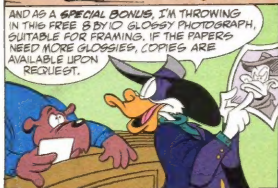
...IT HAS ITS PROBLEMS WITH THE LESS DESIRABLE ELEMENTS OF CITY LIVING...

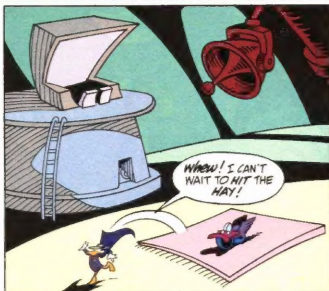


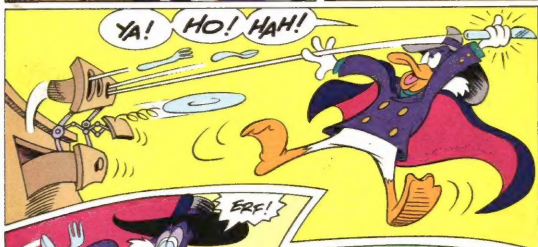
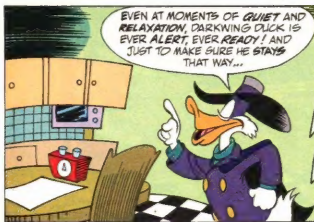
BUT ST. CANARD HAS SOMETHING OTHER CITIES DON'T HAVE...

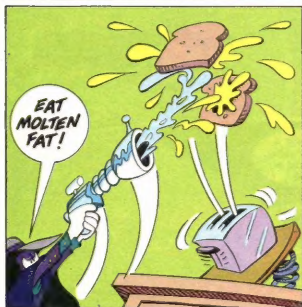
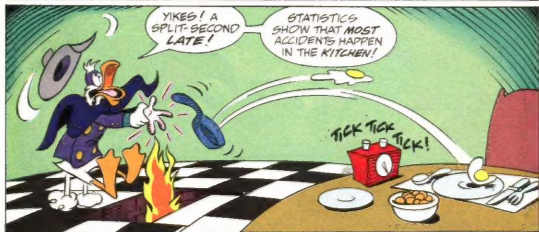
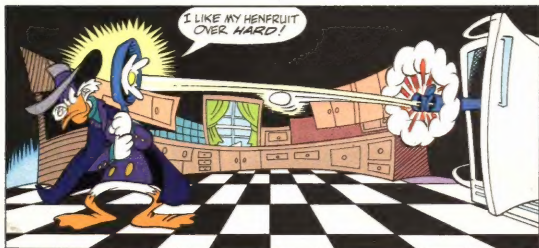
C'MON, YOU GUYS, MOVE IT!--HEY! WHERE'S CROCKER?!

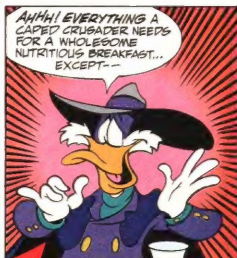


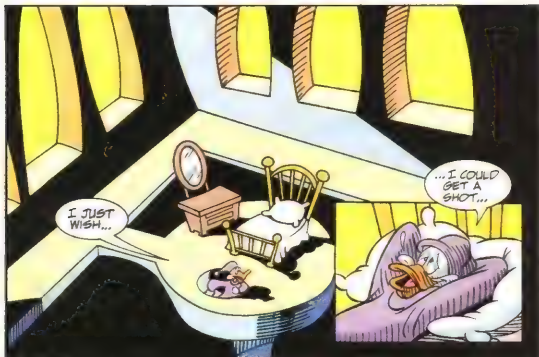


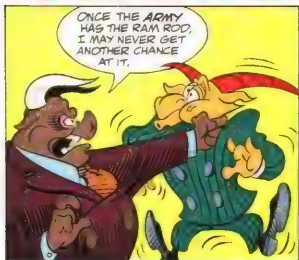
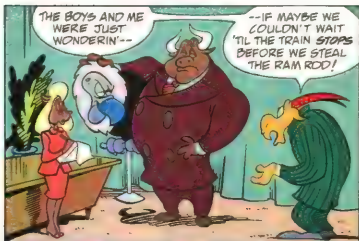
















AS TWILIGHT SHADOWS CREEP ON LITTLE CAT'S FEET ACROSS THE SKY, THE LONE HEROIC FIGURE OF DARKWING DUCK SCANS THE CITY WITH HIS RAZOR-KEEN EYES...



...FOR ANY EVIDENCE OF WRONGDOING. HIS EAGLE-SHARP EYES MISSING NOTHING IN HIS SEARCH FOR...



HMM! DID I DETECT A SLIGHT BREEZE? PERHAPS I SHOULD ALERT THE WEATHER SERVICE.



IT'LL HAVE TO WAIT. HERE'S SOMETHING THAT MIGHT MERIT MY ATTENTION! MY EAGLE EYES DETECT...

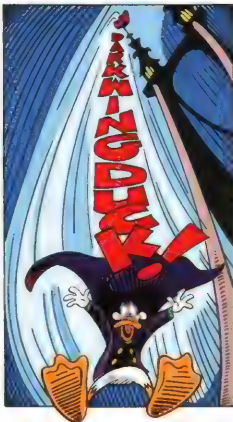


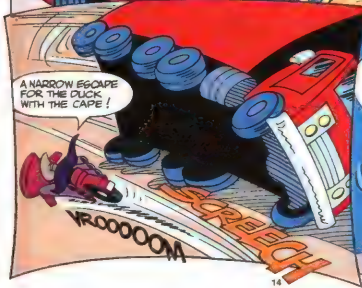
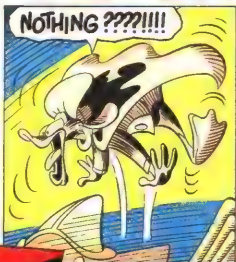
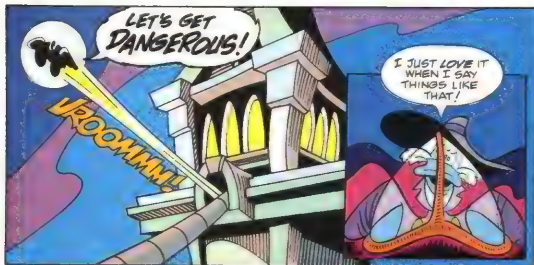
AN EAGLE! OR MORE PRECISELY, A CONDOR. TRAVELING SOUTH FOR THE WINTER, NO DOUBT.

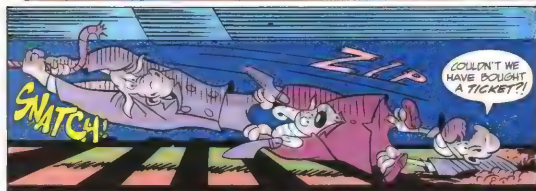
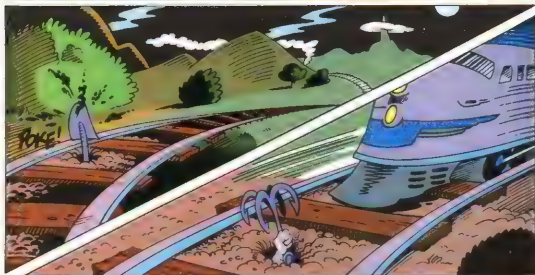
BUT THIS IS THE FIRST I'VE EVER SEEN WITH LUGGAGE!

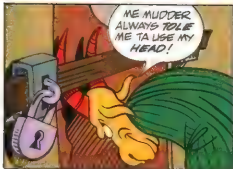
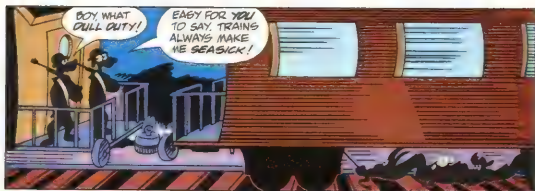


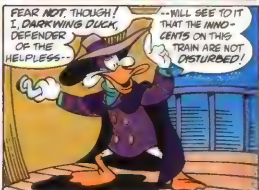
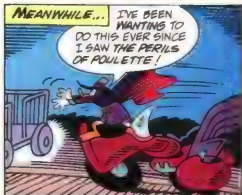
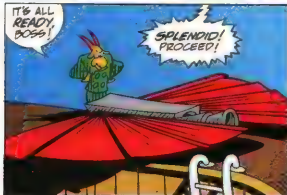
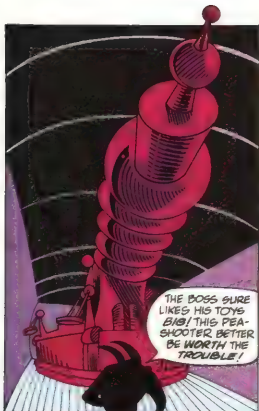
THIS BIT OF FEATHERY INTRIGUE IS BEST INVESTIGATED BY...









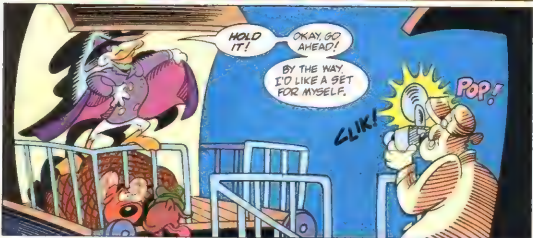
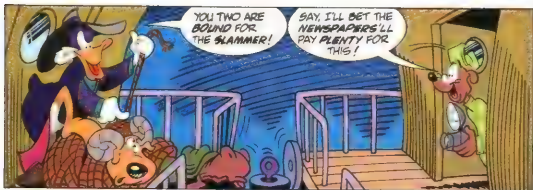


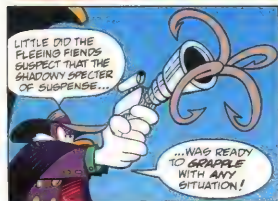


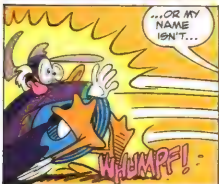
ACCORDING TO MY EXTENSIVE FILES ON THE UNDERWORLD, THOSE GUYS WORK FOR TAURUS BULBA, THE MASTER CRIMINAL!

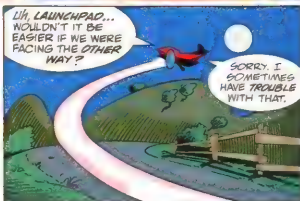
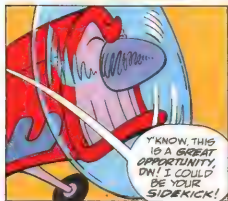
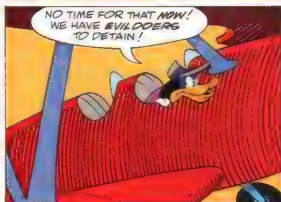
THIS IS MY SHOT AT THE BIG TIME!

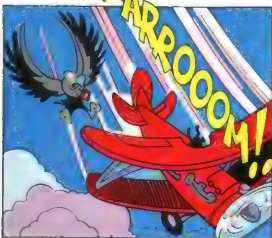


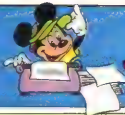












BETWEEN THE LINES

LET'S GET DANGEROUS

Living in the bustling riverfront city of St. Canard with his adopted daughter, Gosalyn, Drake Mallard appears to be just another frazzled but affectionate father facing the perils of parenthood in suburbia. But Mallard's ruffled leathers mask his secret identity as **Darkwing Duck**, a dashing and daring costumed adventurer, the self-styled "terror that flaps in the night."

Only three people are privileged to know the identity of the winged crusader: the aforementioned Gosalyn; his pilot and cohort, Launchpad McQuack; and local boy genius, Honker Muddletfoot.

Relying on his small band of allies to help him accomplish his missions, Darkwing Duck battles criminals of all shapes and sizes, especially the nefarious agents of F.O.W.L. (Fiendish Organization for World Larceny). Deadly foes such as Steelbeak, Doctor Bushroot, Megavolt, and Tuskeemini pose a constant threat to Darkwing's one-duck campaign against evil.

Darkwing also sometimes lends his special talents to the ultra-secret intelligence organization known as SHUSH, which provides him with a sizable paycheck and the latest crimefighting technology. Since Darkwing rarely takes the time to learn how these gadgets work, he shouldn't really be surprised when they backfire... but he always is!

And you'll be surprised too, starting this month, when we introduce our newest Limited Series, starring the strangest super hero of all. Adapted (from a teleplay by Jan Strnad, Tad Stones, and Gym Magon) and penciled by John Blair Moore, inked by George Wildman, **Darkwing Duck** is a title unlike anything you've ever seen before from Disney Comics.

All it needs to become a regular ongoing series is your support. Look for it this month at your local comics shop or newsstand, and pick up a copy or two.

We promise you won't be disappointed.

—Len Wein
Editor-in-Chief

ON SALE THIS MONTH!

CHIP 'N' DALE RESCUE RANGERS #18 "The Ghastly Goat of Quiver Moor!"

There's a ghost haunting a castle on the Scottish moors--and it intends to get rid of the Rangers!
Story by SCOTT SAAVEDRA / Art by H. SAAVEDRA and R. TORREIRO

DARKWING DUCK #1 (of 4) "Darkly Dawns the Duck!"

Meet the terror that flaps in the night, the winged scourge that pecks at the nightmares of the wicked, the most off-beat superhero of all, in this action-packed four-part epic.

Story and Pencils by JOHN BLAIR MOORE / Inks by GEORGE WILDMAN

DONALD DUCK ADVENTURES #18 "That Ol' Soft Soap"

Watch Donald try to sell a simple line of soap, as only he can -- with more and more outrageous promotional gimmicks.

Story by MICHAEL T. GILBERT / Art by WILLIAM VAN HORN

"Crocodile Donald"

Vacationing in the jungle, Donald and the nephews have a tough time getting all the animals out of their luggage when they decide to head home!

Art by VICAR

DUCKTALES #18

"A Dime in Time! -- Part Two"

Pursuing his lucky Number One Dime and Magica De Spell back through time, Scrooge and the gang find themselves in ancient Rome, facing lions in the Coliseum!

Story by BOB LANGHANS / Art by C. QUARTIERI and R. BAT

MICKEY MOUSE ADVENTURES #18 "The Future Ain't What It Used To Be!"

Having returned from the past to find everyone in Mouselon has become a **dinosaur**, Mickey and company must go **back** in time again to set the world right!

Story by LAMAR WALDRON / Art by R. HOOVER and G. MARTIN

ROGER RABBIT #18

"I Have Seen the Future, and it is... Rutabagas?"

Roger has a vision of the future--and it's not very pleasant. Meanwhile, Rick Flint is searching for a roll of microfilm--hidden in a rutabaga! Just another typical day in Toontown!

Story by MARTIN PASKO / Art by JOHN COSTANZA and DON SIMPSON

EXTRA! Another new MAROON CARTOON!

ROGER RABBIT'S TOONTOWN #4

ROGER RABBIT - "The Longest Daze!"

Story by DOUG RICE / Art by JOHN COSTANZA and BRIAN GARVEY

JESSICA RABBIT - "Beauty Parlor Brouhaha"

Story by DOUG MURRAY / Art by BILL FUGATE and IAN AKIN

BABY HERMAN - "Life in the Pen"

Story and Pencils by JOHN BLAIR MOORE / Inks by GARY MARTIN

TALE SPIN #6

"Freeze a Jolly Good Fellow!"

Don Karnage is throwing a surprise birthday party -- for himself -- with Baloo and Molly as unwanted guests! Story by BOBBY JG WEISS / Art by H. SAAVEDRA and R. TORREIRO

UNCLE SCROOGE #260

"The Waves Above, The Gold Below!"

Seeking an underwater city of gold, Scrooge, Donald and the nephews face giant duck-eating clams, undersea sandstorms, and some dangerous denizens of the deep!

Art by BRANCA

WALT DISNEY'S COMICS & STORIES #565

DONALD DUCK - "Truant Officer"

Story and Art by CARL BARKS

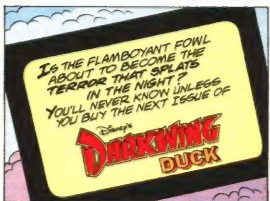
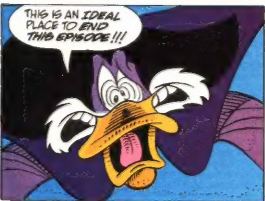
L'I BAD WOLF - "Flying the Coop"

Story by PETER MOURITZON / Art by GIL-BAO

MICKEY MOUSE - "Secret of the Whirlpool"

Story and Art by DICK MOORES

EXTRA! More gems from the DISNEY COMICS ARCHIVES!



Disney Comics

SPECIAL INTERVIEW

Welcome to the first comic book appearance of Disney's newest animated hero, **DARKWING DUCK**. This Limited Series showcase is intended to introduce the Terror That Flaps In The Night to our comic book audience. As with the **TALE SPIN** series, if enough of you like the character and his adventures, we'll have him star in his own regular series.

DARKWING DUCK is the latest in the series of **Disney Afternoon** animated hits. Heroic, eccentric, unflappable and wry, **DARKWING** is a unique and entertaining character. Much of the credit for the personality of the Duck Of Derring-Do goes to the man who provides his voice -- star voice actor, **Jim Cummings**. Called "the Mel Blanc of Disney Animation," Jim has voiced many of Disney's animated TV stars as well as dozens of other cartoon, TV and radio characters.

Amid all the hoopla surrounding the launch of the **DARKWING DUCK** show, we managed to get Jim to take a few minutes from his busy schedule to grant us an interview. Part One of this interview will run in this issue of the **DARKWING DUCK Limited Series** and Part Two will run in **TALE SPIN #6**.



Jim Cummings
the voice of
Duckwing Duck

sit there and I'd be goin' through "Little Red Riding Hood" doing all the voices and all the three little pigs and everything, and finally she said (imitating his daughter), "Dad, dad, will you just quit doing all the voices and read the story, okay?" I told her, "Listen, young lady, you'd better hope that I never stop doing those voices!"

When did you first discover that you had a talent for voices?

JIM: I don't know that I ever really realized that I had a talent for voices. I always was sort of the obnoxious kid in the class, kind of a loud child...I got thrown out into the hall a lot, you know, for making sounds. They didn't call it talent then -- they had another word for it!

But you were doing that sort of thing at a young age then?

JIM: Yeah, I was always in plays. I would go out for a play, and instead of trying out for the prince, I'd try out for the wizard or, you know, the guy with a little more color to him.

How long have you been in the business?

JIM: From September 24, 1984, uh...till now!

*That was in the **Dumbo's Circus** show on the Disney Channel?*

JIM: Yeah.

How did you get into doing that?

JIM: Oh, geez, from a million different jobs. I designed Mardi Gras floats in New Orleans for a while, and I was a singer there and played drums and everything. And when we moved to California I was working in Anaheim Hills managing a video store. My sister and brother-in-law went into business with some of their friends and they ended up opening 90 stores. I managed one in Anaheim Hills. A friend of mine was an engineer and he was joking around, saying, "Well, you know, all these voices that you do when we're playing cards or Monopoly or whatever -- you ought to make a demo tape and send it around!" So I thought, "Well...okay!" So I did! And one of

our customers in the store was a fellow who produced kind of low budget horror movies. I had given him a tape knowing he was in the business. Apparently he knew Don Bluth, and he said, "Well, this is pretty good! Why don't you send it to a fellow named Don Bluth?" So I did, and I didn't even know who Don Bluth was at the time. He had just made "The Secret of NIMH," and I couldn't believe it -- he called me back and said, "Hey, this isn't bad! I have to tell you that we're not doing anything right now..." They were making laser disk video games at the time, so he said, "I'll hold onto your tape, and if anybody's doing anything..."

Well, about three months later I got a call from Frank Brandt and he and his partner Caroline Hay were gearing up to do **Dumbo's Circus** at the time, and he said, "Come on up here on your day off and audition for this little lion we've got here!" And so I did, and I got the job. At that point, they went right in to do 60 shows. They were doing 2 or 3 a week, so I had to quit my job at the video store because there wasn't enough time to commute from there. Then I landed an agent and -- here we are!

We ended up doing 120 episodes of **Dumbo's Circus**. That took about a year and a half, so by that time, I was kinda dug in, doing commercials and things as well.



Since everyone who writes in to us wants to know how old all our characters are and who their family is, let's start by asking you those questions.

JIM: I'm 38 years old, I've got 2 girls -- a 9-year-old named Livia and her 4-year-old sister, Raleigh, and my wife is named Nita.

Do you entertain your daughters with your voices?

JIM: Yes, I do entertain them with my voices -- that is, when they're entertained by them, I entertain them! And when they're not, they tell me to shut up!

One thing that was so funny -- when Livia was about 5 -- I always read them bedtime stories -- and I'd

SPECIAL INTERVIEW

You went from your first job into being self-supporting ever since?

JIM: Yeah.

That's great! Now, could you describe for us how you go about recording voices?

JIM: Well, sometimes you get the script ahead of time.

You mean that sometimes you don't? You just walk in cold and do it?

JIM: Most of the time, yes! I've never had one early for *Pooh*, very rarely for *Chip 'n' Dale*, on *DARKWING*, a lot of the time, *Gool Troop*, a lot of the time -- but not always!

First you go in and mark your lines with a little magic marker, and then you rewrite them -- no, just kidding! Just kidding! Then you do a run-through. It's kinda like, I guess, a radio play, though I've never done one -- but it can't be much different than that. You just run through (the script), and you know, you get different directions like, uh, "You're falling off a 100 foot building, not just a staircase or something!" Usually it's a shooting script so you can read, you know, "Darkwing is on top of a tower yelling down to people," so you know you're not gonna whisper. Obvious things like that. The lines are all numbered in case you have to do a pick-up for this or that. A "pick-up" is a re-reading of one isolated line or speech that for some reason didn't record clearly the first time. Then you just have at it!

Do you do several speeches in a row, or do you do just one line and do it again until it's right, before going on to the next line, and so on?

JIM: A mix of both ways. You know, if you're on a roll, it's always good to get it done in "real time." Although there is one thing you might not know -- in animation (recording), it's rare that you can overlap. In real conver-

sation, people talk at the same time over each other's sentences. You can't really do that in animation because when you're drawing the darned thing, you have to be able to separate one character's speech from the next to do the drawings

properly. And it also helps in their timing, if they want to re-time dialogue or put a big gap between speeches or between scenes or what have you. So sometimes you record in "real time" and other times you just have to make sure that the other guy's done laughing or screaming or whatever he's doing before you jump in.

Other than that, you just bear that in mind, that you are responding, and give it the spontaneity that should be there in a real conversation. It's just like a little radio drama.

Publicity photos always show the whole cast of a show in front of a bunch of microphones in these nice little tight poses. Is that the way it works?

JIM: Pretty much! You're just sort of sitting around making strange voices! Sometimes a performance is piped in from someplace else.

So all the actors don't even have to be in the same studio?

JIM: Launchpad McQuack is patched in from San Francisco. And Don Fieldler, (who was) Piglet in *Pooh*, has never been here. Never. Never once.

So there's a good possibility that you could work with an actor in a

session, and even though your names are there next to each other, you've never even met!

JIM: Yeah. Mel Blanc is one of them. I worked about 13 times with him and he was never there.

Really?

JIM: We were in the same shows, yeah. Hanna-Barbera things. And, you know, I wish that had been different. I wish I could have met him.

Do you get a lot of direction during the read-through, or do you get notes on your reading later?

JIM: Well, at read-thru the director will be sitting in there with you telling you this, that, what have you. Then during the show the director will be on the other side of the glass talking to you through the talk-back button, "faster," "better," "funnier," "more gentle," you know, things like that -- whatever!

Do you do put a lot of "English" onto your performance, acting out your character?

JIM: Oh sure. Well, it just helps. You can't really jump around, but I always stand. Some people sit, but I have to stand.

Which are more fun to do -- heroes or villains?

JIM: Oh, bad guys -- every time!

Why?

JIM: Well, you know the Black Knight had more fun than Prince Valiant -- you know that! You know that! There's no question about it! You know, it kinda

depends, I guess, but Don Karnage is probably the most -- well, it's a toss-up. Darkwing Duck and Don Karnage are the most fun to do, because they're both probably the closest to me -- I kind of improvise a lot of them, kinda ad lib.

And now on to **DARKWING DUCK!** The first episode we've seen



SPECIAL INTERVIEW

is called "That Sinking Feeling." This issue starts our adaptation of the Gosalyn introduction. We're calling it "Brawl In The Family."

JIM: Boy, that's a good episode!

The one with the "breakfast routine."

JIM: Oh, yeah, that's going to be a good one. They're all really good on that show.

As I got into it we identified certain things that were funny, certain little catch phrases that he had, and again, I was just really fortunate that they just kinda let me go. You kinda define the envelope, then stretch it as far as you can. Darkwing is very funny. He's kind of a little more toward the Warner Bros. slapstick stuff. It's not violent.

Do you do anything vocally to differentiate between Drake Mallard and Darkwing? In the old days, Bud Collier used to do Superman's cartoon voice, and he pitched it differently to do Clark Kent. Is there any real difference between Drake and Darkwing?

JIM: Certainly not vocally. Maybe a little softer for Drake. But Darkwing's out there. But no, it's the same voice. I know what you're talking about -- "This is a job for -- **Superman!**" Nothing like that. I think it works better that way. In fact, there are a couple people who know who Darkwing is. Honker, the next-door neighbors' son, knows who Darkwing is, and he's always running along on the adventures.

You also do a villain called Mollariety?

JIM: Yeah, Mollariety and Herb Muddlefoot, the next-door-neighbor, Honker's father. Herb is kinda like an Andy Devine-y kind of guy.

We've heard that there's someone called Negaduck.

JIM: Yeah, I also do Negaduck. I'm my evil twin!

He's kinda like the lowest end of Darkwing Duck -- "**way down there!**" That type of voice. Kinda the same as Darkwing but mad -- with gravel on it, maybe.

Who is your favorite character to do?

JIM: It's a toss up -- it's such an honor to do Pooh's voice. He's such a classical character. But then, you know, up comes a guy like Karmage or Darkwing -- and I like the fact that, you see, Pooh is doing Sterling Holloway, and that's a very nice thing, and it's the same with Tig-

ger -- it's wonderful to do classic Disney characters, but still, they were there already when I showed up. Now, Karmage and Darkwing -- they weren't. They're my guys!

And fine guys they are!

JIM: Yeah!

Speaking of putting gravel on a voice, how do you take care of those vocal chords? I mean, now that I know just how many voices you do, what happens if you have a sore throat?

JIM: Well, for instance, on the Pooh show I always do Pooh first, then Tigger, because Tigger's a little gravelier. And on **DARKWING DUCK**, sometimes I'll do Negaduck at the end of the session and do Darkwing first. But I -- you just take care of yourself. Get a lot of sleep. You know, nothing particular -- gargle, maybe! But just don't abuse it. I think, because of my singing background, I kinda know where the

wall is. I know when to take 5, you know, gimme some air here!

I'm sure the kids reading this interview would make the next question, "If I want to do voices, what do I do?" What's your advice to the wanna-be's of that crowd?

JIM: Go be in a lot of plays! Like I say, what I did is I tried out for the Wizard instead of the Prince, because the Prince is going to be pretty straightforward, while the Wizard can be anything! Stretch, and don't be afraid to look like a...well, like a goof in front of people! Take that chance! If you do all these ridiculous noises, jump up and down and scream and yell and sound like a dog and this and that, you could either be Mel Blanc or the village idiot!

What is the hardest character for you to do, and the easiest?

JIM: Oh boy...hard question. Um, I don't think any of them are really hard. Perhaps Negaduck or Darkwing is a strain, not just physically... But you know, the one I don't like is Shredder, the bad guy from "Teenage Mutant Ninja Turtles." That's one I'm not real crazy about. When they call me for that one I say, like, "Can we do it on Friday evening so I can heal over the weekend?"

So I take it that basically you work constantly then?

JIM: Yeah, every day.

Especially nowadays when they don't have the season system anymore, everything is in production all the time.

JIM: Yeah. And I do a lot of radio commercials, and TV.

*Well, considering how busy you are and how hard you work, we're certainly glad you could take time out for all of our new fans who will be reading **DARKWING DUCK**.*

JIM: It's been a pleasure.



COVER CREDITS

Pencilled by John Blair Moore

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